

# THE SOUTHERN SPEECH BULLETIN

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## MESSAGE FROM THE PRESIDENT

DALLAS C. DICKEY

Those of us who have just returned from the convention of the National Association in Detroit have been inspired anew. The program was worth all the expense of the trip. The personal contacts may even have been more valuable. Without doubt all who went to Detroit are now planning to be in Chicago for the national convention next year.

But we will not need to wait another full year to attend another speech convention. Our Southern Association program in Atlanta, March 26, 27, and 28 will afford opportunities comparable in many respects to the Detroit meeting. Many in the south were not able to be in Detroit. Hence the Southern Association convention will serve professionally, and in a very vital manner to give us inspiration to carry on.

We are more than just speech teachers. We are members of a professional and academic group. As a result of our professional identity we should be better teachers of speech. There should be time and money budgeted by every forward looking teacher to attend one or more conventions each year. The tangible and intangible values are too numerous to miss.

A complete program is being planned for Atlanta. Almost every phase of speech education will be treated. Very able people have been secured to arrange the various sectional meetings. Outstanding individuals will speak before the general sessions and at sectional meetings.

Plan now to be present in Atlanta. Let us make this forthcoming meeting the largest and most significant thus far in the history of the Southern Association of Teachers of Speech.

# THE 1942 S.A.T.S. SPEECH TOURNAMENT AND CONGRESS

GLENN R. CAPP

## TIME AND PLACE

Plans are well under way for the All-South Speech Tournament and Congress to be held in conjunction with the convention of the Southern Association of Teachers of Speech for 1942. The place is Atlanta, Georgia. The time is March 24 and 25 for the tournament, and March 26, 27 and 28 for the Congress. The Congress will be held concurrently with the convention but will not conflict with the convention since it will be managed by students with the exception of one faculty advisor.

## TOPICS FOR DISCUSSION

The proposition for debate as selected by vote of the debate directors is: Resolved, That the profits of capital should be limited by law to 6% for the duration of the war." In view of recent developments on the war front it is deemed wise by the tournament director to hold up final announcement of the official proposition until about January 15. The proposition will be announced at that time through the official tournament and congress rules booklet. At the time of the writing of this article the tournament committee is at work attempting to get the matter of the debate and extempore questions settled.

## REGULATIONS FOR DEBATE

The regulations for debate will vary but slightly from former meetings. There will be three divisions in debate: (1) Men's debate—open to undergraduate men in senior colleges or universities; (2) Women's debate—open to undergraduate women in senior colleges or universities; (3) Junior division—open to junior colleges and/or senior colleges using freshmen or sophomores only. Teams in the junior division may be composed entirely of men, entirely of women, or both men and women. There will be six rounds of debate for all teams using the conventional style of debate of 10-minute constructive speeches and 5-minute rebuttals for all speakers. If possible, winners will be determined at the conclusion of the six rounds upon the basis of debates won and lost. No attempt will be made to break ties except for the purpose of awarding trophies. A ranking system will be used for this purpose. Time will be allowed following each debate for constructive criticisms by the judge, but the decision will not be announced until the conclusion of the six rounds.

## ORATORY, EXTEMPORANEOUS SPEAKING AND AFTER-DINNER SPEAKING REGULATIONS

No major changes have been made in the regulations for oratory, extemporaneous speaking, or after-dinner speaking. There will be separate contests for both men and women. The orator's subject shall be of his own choosing, must be strictly original and not have been used in any contest previous to the present school year, and the length shall be no less than eight nor more than ten minutes. In extemporaneous speaking, contestants shall draw their specific topics one hour before speaking time, and the time limit shall be no less than five nor more than seven minutes. In after-dinner speaking the occasion shall suggest the topic and the speech shall not exceed five minutes.

## DIRECTORS-STUDENT CONFERENCE

A directors-student conference will be included on the program immediately following the last round of debate for the purpose of discussing methods of improving the S. A. T. S. Tournament. The matter of experimentation with new contests and other forms of debate and discussion will be decided at this meeting. Any student or forensic director is encouraged to explain new projects in the forensic field.

## THE FORENSIC BANQUET

A new feature of this year's final forensic banquet will be the attendance of many S. A. T. S. faculty members, other than directors of forensics. An invitation is hereby extended to all S. A. T. S. members in attendance at the Convention to attend the forensic banquet on Wednesday evening, March 25. This banquet will be the only opportunity for the faculty and students to meet together as a part of the S. A. T. S. program. Professor Constans of the University of Florida will address the group, the finals in the after-dinner speaking will be held, and the awards will be presented. The final banquet will be the "highlights" of the tournament.

## STUDENT CONGRESS OF HUMAN RELATIONS

The student congress is under the direction of the Tau Kappa Alpha Fraternity and will be continued upon the same plan as used last year. The congress will be entirely under student management with the exception of one faculty advisor. William Ray of the University of Alabama, will be in charge of the congress. Any member school may enter as many students as desired.

## ON TO ATLANTA

This is intended as only a brief general discussion of the tournament and Congress. Complete regulations will be sent out after January 1, in the form of a booklet. Plan now to attend the tournament, congress and convention in Atlanta, March 24-28, 1942.

## WAR HYSTERIA AND OUR CONVENTION

There is a very real danger at the present time in allowing war hysteria to warp our outlook to the extent that we forget our professional responsibilities. No one now questions the value of national defense, but there is much to be said in favor of a less emotional reaction. We are at war. We have a job to be done and we must do it.

Until that time when our country calls upon us to make a contribution of our services directly in the cause of national defense, we must serve in the ranks of the defenders of civilian morale. There is a need for high standards in education as never before. We are at war with unsatisfactory speech and we must train ourselves in the most efficient methods of fighting this war. Our profession must not be allowed to suffer at this time. Ground lost now will be difficult if not impossible to regain.

The Southern Speech Convention, March 26, 27 and 28, will be of great value to you in your training if you will allow it to be. You can not take this training in absentia. A great program has been planned by our president. We owe it to ourselves and our profession to attend these sessions if it is humanly possible to be there. We must increase our efforts, not relax them. We must make this convention the most significant one in the history of the Southern Association. **PLAN NOW TO ATTEND.**

—EDITOR.

# THE COLLEGE COACH LOOKS AT THE HIGH SCHOOL DEBATER

LEROY LEWIS

In this discussion I shall make no claim for having presented a comprehensive survey of my problem. I have not analyzed and interpreted scores of cases; I have not interviewed hundreds of students; I have not consulted scores of coaches. I do, however, make claim for honesty and integrity in my conclusions. In my considered judgment, the problems herein set forth are very real problems that should be reflected upon thoughtfully by every high school and college debate coach in the United States.

It is my judgment, after ten years of college debate coaching, that four primary criticisms may be made of the present system of high school debating throughout the United States. First, high school debating as it is now practiced in many places creates unfortunate attitudes on the part of its participants; second, it develops poor public speaking habits; third, it produces unscientific forensic methods; and fourth, it neglects the majority of its students and trains the few who need it least. It might be added that these few are too often trained only in debating and not in other equally important speech activities.

It is well to admit in the beginning that many worthwhile objectives are reached in any good high school debate program. I have in mind such virtues as acquiring skill in research techniques, learning to organize and arrange materials, learning to reason logically, acquiring skill in speaking, overcoming fear and acquiring poise, and many others.

May I elaborate now on my first criticism of high school debating: that it creates unfortunate attitudes on the part of the participants. The first unfortunate attitude reflected is toward losing. As a high school and college debater myself, I can recall clearly that I usually looked with some suspicion upon the judge who dared to cast his vote against me. Sometimes we have insisted that he tell us "why" he voted against us. And if he explained his reason we immediately answered, to our own satisfaction at least, his charge against us. Many times these last ten years, my own students have taken essentially the same attitude toward losing debates and toward judges who cast their votes against them. This, despite the fact that with the opening of each season I begin my crusade among debaters that the important thing about debating is its seeking to clarify the issues and arrive at the truth. Last spring one of my freshmen debaters won three debates and lost three in a six-round tournament. He was not only downhearted, but his whole world had collapsed on him. He wanted to go home at once despite the fact that there remained three more days of the week's activities during which there would be a student legislative assembly participated in by students from thirteen states. He was thoroughly disappointed in his defeat despite the fact that one loss

was from a team whose two members were seniors and majors in economics and another team had participated in fourteen tournaments during that one school year. An important factor in this freshman's attitude, I think, was the fact that he had participated in nearly two hundred high school debates and had ranked in the finals of a national high school speech contest in Hollywood. By the way, a college debate coach friend of mine told me that he has a college freshman debater who participated in nine hundred high school debates. I wonder if there is anyone who would volunteer to defend educationally contest debating on such a scale.

Furthermore, I think that the present over-emphasis on high school debating creates unfortunate attitudes toward all non-decision speech activities. I would not for a moment recommend that all decision debates be removed from our forensic picture. I think that the decision debate plays an important role for many reasons which I cannot enumerate here. But when high school debaters come to college they are not interested in the legislative assembly, the discussion panel, the open forum, or even non-decision debates. This leads me to believe that contest debating as such, with the almost total emphasis on the decision, does not prepare the team to "take" defeat. Often they are hardly even civil to the judge who voted against them or to their opponents who were declared the winners. It is almost impossible to convince these men that a team can win a debate and at the same time lose a decision. With only general rules to go by, with different judges having different reactions to the same debate, with various criteria for judging and many other fluctuating factors, one does not have to get the decision to demonstrate achievement in forensics. But did you ever try to explain this to an experienced high school debater?

Also I think that these debaters develop unfortunate attitudes toward their colleagues on the squad. Last year I had a freshman who did not make the squad; instead a senior economics major was chosen. Admittedly, this freshman with nearly a hundred high school debates under his belt was superior in his use of forensic techniques. But the senior was far more honest in his research and drew conclusions in argument only in line with the facts available. The freshman did not understand. Nor could he be expected to understand. Had not the system under which he had been trained made him one of the smoothest-running, sixteen-cylinder, streamlined, hot-air pushers of his area? Had not he been told many times that he was one of the most forensically-irresistible of the newest models?

Finally the over-emphasis on contest debating develops unfortunate attitudes on the part of those boys toward themselves. Of all the presumptuous college freshmen I think the high school debater is likely to win the honors. One freshman said to me last fall, "Do you have any prejudice against freshmen making your college debate squad?" I replied, "None whatever; we choose the best debaters from among those who try out, regardless of classification." He gleefully shouted, "Oh boy, that's swell," and was on his way. My critics are



sure to say that he was only a freshman and that this reflected his youthful enthusiasm and should be overlooked. That is, in part, true. But I have seen too many of them to believe that one can pass it off so lightly. I believe that fundamentally their high school training has encouraged them to have delusions of grandeur concerning their own abilities and that it has in too many cases prevented them from seeing themselves in proper perspective. These freshmen boys did not see themselves in terms of forty or fifty college men trying for places on a college squad; they saw themselves only in terms of high school honors and national awards.

My second criticism of high school debating is that it develops poor speaking habits. So often I find myself saying to one of these boys, "You sound too much like a debater." These boys have acquired a speaking style that marks them every time. Teachers of speech easily recognize the ministerial style. Those of us who have taught professional classes know how difficult it is to eliminate the ministerial vocal note and manner. The dramatics major sometimes acquires an affected, stagey, theater manner of speaking. Of the three, I am about to conclude that the debate style of speaking is the most disgustingly difficult to handle.

One of these boys with a hundred and fifty debates in high school made a ten-minute report before an informal group of candidates for the squad at an early fall meeting. His manner was so stilted, his voice so positive and indirect, his attitude so pompous and antagonistic, his speech technique so obtrusive, that by the time he had finished he had alienated, amused, and aroused his audience but he had not communicated any ideas. Later I asked him to sit in a chair and present his talk to me. I made him do this for months. To say that he thought I was crazy in my evaluation of him as a speaker and in my knowledge of the correct procedure for his improvement is putting it mildly. Incidentally, he usually feels the same way toward judges who vote against him. This case is a tragedy, in a sense, for he is an excellent student and will certainly make Phi Beta Kappa by the time of his graduation. But his attitude, manner and personality make his human relations difficult, and I think debating caused or at least played a big part in developing it. Somewhere along the line, you will say, a high school teacher should have helped him overcome these faults or better still have kept him from acquiring them. And I agree. But I insist that what happened in this case is taking place in scores of cases every year and that rather than correct such faults, or prevent them, this modern program of two hundred or one hundred or fifty or even twenty-five debates, with victory the paramount issue, encourages all the bad speech habits I have enumerated. It seems to me that the time spent in the twenty-five, fifty, or one hundred debates might more profitably be directed into other speech activities such as the philosophy and method of discussion, the appreciation of good literature through interpretation and dramatics, and the good fun of after-dinner speaking.

The third objection which I would make to high school debat-

ing is that it produces in many cases unscientific forensic methods. Somewhere in this whole process of wholesale tournament debating, diminishing returns are bound to set in. What can these high school boys learn or college boys either for that matter in the fiftieth debate that they did not know in the fifteenth? Have they increased their knowledge of the problem in the fifth or tenth tournament over the first or third in proportion to the energy, time, and expense involved traveling around and across the country making one night stands in every jack-leg tournament to which they are invited? It is my opinion that they do not gain more knowledge of the problems nor superior skill in analysis nor even improvement in the noble art of public speaking. Rather, I think it has been demonstrated to me many times in these contests that after a reasonable number of debates the debating actually degenerated and was less well done than during the earlier part of the season. Generalizations become broader and broader; conclusions drawn are more sweeping and all-inclusive; facts and other concrete evidence become more and more scarce; quotations and other references can be quoted more skillfully to show one picture on the affirmative and an entirely different picture on the negative. And as for speaking habits, I can say with all my heart and soul that the worst speaking I have ever heard anywhere has been the bombarding, lightning-like, machine-gunning of words at a single judge in an otherwise empty room in the final rounds of a modern debate tournament. Such procedure, in my judgment, is of doubtful educational value.

One more word about high school debating in relation to the thinking process. The other day I was urging a sophomore girl who was preparing for a contest to do more research and analysis of her problem. I pointed out that her speaking was much better than her thinking. Incidentally, she was a high school debater from a middle western high school with a heavy debate program. She promptly replied to my suggestion by saying that in high school her coach wrote all the speeches for the squad and that she found it very difficult now to organize her own talks.

The fourth objection I want to raise to high school debating is that it neglects the majority of students who are interested and who need training in debate, and then over-trains a few stars who not only do not need it but who are hurt by such training. Instead of concentrating on the few students in one speech activity, speech training should be distributed among the many students in the various speech activities that are available. A friend of mine in college has on his debate squad thirty men all of whom are on university scholarships. In all probability his speech budget will be spent largely on those few men and on debating only, rather than spread over a larger group, giving them experience in various speech activities.

At the other end of the problem, some coaches have such large squads that scientific training is not possible for any of them. For example, there is the college coach who has two hundred men on his squad every year. He sends three teams of four men each traveling

the country simultaneously: one group south, another east, another west. He attends many tournaments. With a squad of two hundred a coach cannot provide adequate training or experience; with the very small group he indulges in excessive training. And excesses in any realm bring their own punishment in time. Commercialization and over-emphasis in any field are bound to bring reaction of an unfavorable nature. It is inevitable.

In conclusion, I would like to submit one final bit of evidence to help support a point of view which I hold very strongly. In ten years of coaching, I have discovered that of my ten best debaters six of them had fewer than six debates in high school and four of them had no debates at all before coming to college. And conversely, four of my most exasperating problem children in college participated in from twenty-five to slightly less than two hundred debates in high school. Is it any wonder that I prefer to have a good "B" student on my squad to any of the county, state, regional, or even national champions? I can easily see the point of view of the city that had two national high school debate championships in successive years and the very next year, so I have been told, discontinued high school debating altogether.

#### DRAMA SERVICE IN NATIONAL DEFENSE

There is nothing new in this idea but it needs additional effort. For some time now the National Theatre Conference has been at work and has accomplished much.

At the Detroit meeting of Alpha Psi Omega, national honorary dramatic fraternity, a committee for Drama Service in National Defense was appointed. There was no thought of duplicating the work of the National Theatre Conference, but of supplementing it.

Two services have been planned for the immediate future. First an attempt will be made to secure the names of well trained dramatic students now in our armed forces and where they are located. This information will then be furnished the camp directors so they will know about people they may use in their own recreation programs. Second, this committee will urge the chapters of its organization located near camps to take programs to the camps.

Members of the Southern Association may help in this program by sending information of their former students, now in the army, to the chairman of this committee, Professor Robert B. Capel, Hendrix College, Conway, Arkansas. Suggestions as to further service this committee may make will also be welcomed.

# WHAT IS OUR PURPOSE IN HIGH SCHOOL DRAMATICS?

JOSEPHINE ALLENSWORTH

The general trend in recent years has been to increase the industrial subjects and to pay less attention to the cultural ones. Many new courses in vocational training and manual arts have been added to the high school curriculum. These have been beneficial courses and have partly met the need of many students who will find their life work in the nation's industrial program.

But what can be done to give these students and others who will not enter the industrial world, a chance for self-expression, a chance to develop a stronger character, a deeper feeling of appreciation for life about them and an opportunity to become useful and vital personalities?

Psychologists will say any subject that will teach students to develop right attitudes and form high ideals is worth while; teachers of English and drama will undoubtedly say that several good courses in dramatics would help solve this difficult problem. High school drama courses can certainly offer unlimited possibilities in education if they present programs of co-operation and integration that show a definite purpose in the curriculum.

The first purpose, let us say, will be to cultivate a literary background that will arouse thought and will aid one in forming the right principles of thinking. In the *Quarterly Journal of Speech* Hollo Anson Tallcott in a discussion on "Teaching Public Reading," remarks that, "We have too many teachers of reading with no literary background. Many have not even a high school education, their only assets being a charming manner, a beautiful voice, and unlimited acrobatic powers!"<sup>1</sup>

Of course these assets are important and generally help a teacher and students to make a good impression, but one that is, after all, only skin deep, and which is very much like being content with an inferior quality of material for a suit because the better kind is a little too difficult to acquire; therefore, one of our first considerations in teaching dramatics should be to cultivate a literary background that will arouse thought and will aid one in forming right principles of thinking, with the hope that if our students do become teachers they will be better prepared to meet their professional obligations with genuine instead of with "phony" preparation.

The most ideal way to interest drama students in cultivating a taste for good literature is by reading plays aloud in class, pausing at different intervals to discuss their structure, their social significance, and their characterizations. Literature becomes vitalized in the hands of an experienced reader; characters seem real people, and stories become glowing pictures of reality. This informal type of recitation enhances the literary value of plays, adds to the enjoyment of the students and proves an excellent vehicle for starting group discussions.

<sup>1</sup> *Quarterly Journal of Speech*, February, 1923, p. 53.

Gradually students will volunteer to read the parts themselves and unconsciously add subtle interpretations. Enthusiasm is developed; the next step is to hold it.

Since time will not permit a great many plays to be read aloud in the class period or in the months allotted to the course, the student's enthusiasm must be stimulated by silent reading. What a golden opportunity there is for him in the brilliant array of plays that our literature offers. If these are discussed with him in groups from which he can make his choice, he can rest comfortably in his "arm-chair" in the evening and

"Find tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything."

For without a careful reading of plays the social philosophy, the superbly illuminated writings, and the permanent values of Shakespeare, Ibsen, Hauptman, Chekhov, Shaw, Galsworthy, and Barrie, would never be revealed.

High school students should at least have some knowledge of these great dramatists and their outstanding works as well as a background of earlier plays and the best of our contemporary ones. Even the duller student will find an incentive in looking for the central idea and the author's purpose if he is taught to select plays with life values and those that portray traits of personality that he might like to emulate.

Both the oral and the silent reading will have led to a desire on the part of the student to act the plays; so scenes begin to have a new meaning, characters become alive, and imagination, the pupil's greatest asset, is awakened.

Generally the reading of Shakespeare's plays precedes any other attempt at cultivating a literary background and rightly so, for his delineation of characters is the world's greatest; but for a change from the proverbial study of *Macbeth*, let the students try reading and acting Richard II, for now a great number of these scenes are available on records made by Maurice Evans. His voice is so beautifully trained, so clear and dramatic that students can gain far more from a recitation of this kind than they can gain from either their own interpretation or from that of the average teacher. If the English language as an American tradition is to be preserved, this is one way to help insure that preservation.

Since all students in high school take a four-year course in English and only a small per cent register for speech work in any form, the ideal way for the greater number of them to gain a good literary background for dramatics is through their English classes.

If English teachers would encourage speech teachers to take a few more literary courses, and speech teachers would encourage English teachers to dramatize and present scenes or entire productions of some of the plays in the adopted texts, both students and teachers would profit from the experience.

But, however fascinating the cultivation of a literary background

may become we must not let it be all inclusive, and lose sight of the second important purpose of high school dramatics, which is to master fundamental techniques that will help in the development of the personality as well as of the mind and body. Strickly speaking, a great many of these techniques have already been learned, for no pupil can read aloud or act out scenes without having suggestions from the teacher about correct movements, use of voice, word coloring and emphasis. He has already gained some confidence and poise and has used some bodily action that has resulted from an inner impulse.

To perfect techniques requires great effort on the part of the student. He must first of all realize that a knowledge of this medium of learning will be very beneficial to him in any type of work open to him in the future. He must try to understand life about him, must study people and learn to react to a given situation. His interpretation should at all times be in harmony with the scene and even enthusiastic as if he is in sympathy with the character. For example, boys who have studied dancing enjoy doing Touchstone in *As You Like It* and Speed in *Two Gentlemen of Verona* so much more than boys who know nothing of rhythm, of grace, or of fun which one may have by combining rhythmical bodily movements with the conversation of the court fool, and of the clown.

Pantomime should be natural and spontaneous and can be taught in a fascinating manner by showing how the body is used as an instrument of communication. Important work can be done by careful observation of people on the street, in connection with the study of ballads, poems, dancing, and music, and in a great number of plays. Children's bodies possess interesting means for expression and all they need is training.

*Our Town* offers excellent pantomimic work, for all of the characters use it to augment the dialogue. It must be done realistically and in sufficient detail for the audience to understand what the actors are doing. They are compelled to make a careful study of every movement in order to know definitely what they are doing and if they are doing it in the proper sequence.

Every time a person faces an audience or a class, he makes some kind of impression by his movements and his attitude. If he has complete coordination of movement and purpose that is sincere, he makes a greater appeal to his audience and presents a better piece of work than does one who lacks coordination. The same principle is true in any form of athletics and can be learned only through constant practice and repetition. The student's body is like a musical instrument which the teacher must train to express what feelings and emotions are possible for that individual. He must be encouraged to learn coordination and rhythm in order to express different emotions; so by the spoken word and by the interpretation of different characters he will find:

"There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy."



English reading clinics all over the country are stressing better speech habits. Many colleges and universities studying failures in the freshman year are consulting the speech correction clinics to see what can be done to help students with poor speech habits.

Training in drama and interpretation will do much to improve the speech personality by teaching one to cultivate easy manners, a well-modulated voice, and a charm that wins. It is perfectly natural for one who has these attributes to have the respect and admiration of others.

No matter how brilliant a person is, unless he can adapt himself to the social life around him, and express himself adequately in various situations, he is not contributing to society nor accomplishing what he should as an individual.

The third important purpose of high school dramatics, as the writer sees it, is to train for a better understanding of people that will enable one to become a more useful citizen. Since a larger per cent of students leaves high school and goes to work than the per cent that enters college, it is important that the former have some knowledge of the artistic trend of present day living. A knowledge of any art,—music, drawing, painting, play production, or interpretation will give them greater values of appreciation for every day life; dramatic art can and does include all of these. It is truly a fundamental course in living. By its varied nature, it teaches students to make adjustments to their environment, which they must learn to do before succeeding in whatever job they may secure.

Effective skills in speaking that have been learned and practiced in class discussions about plays, great poems, passages from the Bible, short stories, history of the theatre, scenery, lighting, costuming, and experiences by being on production staffs have enabled students to make decisions and assume responsibility. They learn the value of teamwork, the organization of groups, and the ability to work harmoniously with others.

They find that living is a complex situation and must be worked out as methodically as the author does his plots. Therefore, they learn something about the art of dealing with sociological and psychological problems. They can understand more completely the people with whom they come in contact, be more sympathetic toward their wishes and feelings. People are living counterparts of characters in literature; to understand them is to understand life.

All useful and practical knowledge makes better citizens of people, gives them an opportunity to help solve problems in civic life and to become more vitally concerned with social relationships.

Courses in dramatics help foster the culture for coming generations, and in the next decade as in no other time in our history, will students need encouragement to follow their artistic natures, and to establish higher ideals that will bring them more closely together, for the preservation of American life and thought.

# CLEFT PALATE AND NASALITY

MAMIE JOSEPHINE JONES

Dr. Robert West says: "Cleft palate causes a greater alteration of speech sounds than does any other malformation. In severe cases the speech is practically unintelligible."<sup>1</sup> Actually the speech may vary from a very slight nasal lisp to a definite distortion of the vowels and consonants resulting in a non-understandable nasal speech.

We know that cleft palate is a normal condition at a certain stage of fetal life and that the persistence after birth is the result of arrested development in which two mandible buds are prevented from fusing as they normally should. Van Riper says that about once in every 2200 instances, a complete joining does not take place, and a child is born with some sort of cleft palate.<sup>2</sup> It may be only a partial cleft, it may be a complete cleft, or there may even be a combination of cleft and hare-lip.

A great deal can be accomplished by the surgeon to improve the mechanism by closing the palate and providing mobile velum if it is done early in life. Only the surgeon can determine the most advisable time for the repair job. If it is done too early in life the tissues may not hold well; if it is done too late the fundamental speech habits are formed and the individual then requires prolonged speech reeducation to get even understandable speech. The trend for the operation seems to be after the second birthday.

Dr. Blair says: "The ultimate aim of the surgeon of experience, be he trained in medicine or dentistry, is to give an intelligible, not disagreeable speech—one that will permit his patient to carry on in the more ordinary avocations and social contacts without comment or embarrassment. His immediate objective is three-fold. First, the preservation or restoration of the normal contour of the palate vault and dental arch; second to preserve as far as possible the structures, the pliability and the muscle control of the velum. The third and paramount objective to which all other considerations are secondary is control of the air leak that occurs not only through the palate cleft but also through an abnormally wide post-velar aperture. To accomplish this latter, the surgeon concentrates on static closure of the open cleft and establishment of voluntary control of the abnormal air leak that occurs through the overwide post velar opening. This leak is usually dependent upon both a short palate and deficient muscular action. The surgical contribution to its correction is a lessening of the size of the opening, usually by lengthening the palate."<sup>3</sup> Dr. Brown states: "Although operations may be well executed and the palates may appear

<sup>1</sup> Brown, Janet. "Hypothyroidism as an Etiology of Cleft Palate." *Journal of Speech Disorders*, September, 1939.

<sup>2</sup> Van Riper, C. *Speech Correction*. New York: Prentice-Hall, 1939, p. 403.

<sup>3</sup> Blair, Vilray, M. D. "Cleft Palate—Its Surgery." *Journal of Speech Correction*, December, 1937.



normal after operation, it is extremely exceptional that perfect speech is obtained. This persistent speech defect is probably due to a leak of air into the nose which may occur if there is an opening of only a millimeter."<sup>4</sup> In cases where it is impossible to operate or where an operation is unsuccessful a metal plate called an obturator may be used

Cleft-palate speech, or speech where the individual expels the majority of air through the nose, even though he may or may not form the lip or tongue position characteristic of the normal sound, may be found in individuals having no cleft. The velum may be inactive because of paralysis of soft palate, an injury to the soft palate, some infection, adenoidal cushions which prevent normal palatal movement, or frequent sore throats which have lead to habitual protective behavior. Not always is there a physiological or structural cause for this type of speech. Frequently the cause is psychological—imitation, laziness, timidity, etc.

Since the ultimate aim of the correctionist is the same in cases of cleft palate and nasality—namely, the lifting of the velum so that the air may be directed out of the mouth instead of the nose—the procedures are the same. There will always be some variance because of individual differences.

It is frequently found that the individual with cleft-palate speech and nasality is a personality problem and needs a great deal of training in social adjustment. It is often difficult for the individual to recognize his problem and face it squarely. Once he can face the fact that the voice he hears on the record is his, that he can improve it through diligent effort, and that he does have a place in the world—then, and not until then can the speech be improved.

In all speech improvement it is necessary for the individual to develop both kinesthetic and auditory appreciation. If the individual can learn the *feel* of some muscular activity of the superior pharyngeal constrictor muscle, if the individual can learn the *feel* of the tongue in specific positions, if the individual can learn the *feel* of the movement of the lips and, most important of all, if the individual can learn the *feel* of the breath stream coming out of the mouth he has made a great stride toward improving his speech. Coupled with this kinesthetic appreciation, if the individual can learn to *hear* both the sound he wishes to make and the sound as he makes it he can do more positive practice and checking on himself.

To strengthen the muscles of the soft-palate it should be massaged. This stimulates circulation, aids in giving kinesthetic feeling and aids in movement. The massage should be demonstrated by the physician and its amount designated by him. Games may be played to strengthen the velum—blowing feathers, balloons, bubbles, etc. Yawning, gargling, swallowing also tend to strengthen the velum.

In order to direct the air through the mouth the same blowing games mentioned above may be played. Let the individual try to blow

<sup>4</sup> Brown, James B., M.D. "Elongation of the Cleft Palate to get Better Nasopharyngeal Closure." *Journal of Speech Correction*, June, 1939.

out one of three candles in a row. Let the individual try to learn to whistle, play a harmonica or any other musical instrument that directs the flow of air out through the mouth.

Activity of the articulatory organs may be increased by playing games that call particular attention to their movement. The tongue may do some exercise without speech to increase muscular activity and then specific sounds may be added. Try to get the individual to use the front of his mouth as much as possible—making his p's, b's, t's, d's, etc., definitely to compensate for lack of positive velar activity.

Once his speech is understandable it is desirable to get the individual to continue work until he has developed as pleasing a voice as his mechanism will allow. This may be done by working with the singing approach and sliding from the singing into speaking and working on various pitches.

It has been found that when the surgeon and speech correctionist work together with an adult who is patient, persevering, and willing to face his problem, or with a child who has understanding, intelligent, and cooperative parents, much can be done toward the individual gaining acceptable speech and thereby taking his place in society. It is needless to say that the earlier the individual can start his training the easier it will be for him to form good habits of speech.

#### AMONG OUR CONTRIBUTORS

Leroy Lewis, the author of *The College Coach Looks at the High School Debater*, needs little introduction. He has been business manager of this Bulletin since 1937. Professor Lewis received his Masters Degree from the University of Michigan and has done additional graduate work at Northwestern University. He has been instructor of speech at Duke University since 1935, and has contributed numerous articles to professional and business journals.

Josephine Allensworth, the author of *What is Our Purpose in High School Dramatics*, is the author of a number of articles published in various magazines. She has an M.A. degree in English from Columbia University and an M.A. degree in Speech from the University of Michigan, where she is working on her doctorate in Speech. Miss Allensworth teaches in the Memphis City Schools, Memphis, Tennessee. She is chairman and editor of the Memphis Little Theatre News.

Mamie Josephine Jones, author of *Cleft Palate and Nasality*, received her M.A. from the School of Speech, Northwestern University in 1937. She served on the Speech Re-education staff there until going to head the Department of Speech at Georgia Teachers College in 1939.

## BOOK REVIEWS

By LEROY LEWIS

FOUNDATIONS OF SPEECH. Edited by James M. O'Neill. (Chapters contributed by C. M. Wise, J. H. McBurney, L. A. Mallory, C. R. Strother, W. J. Temple). New York: Prentice-Hall, Inc., 1941; pp. 499; \$2.50.

Editor O'Neill suggests three purposes for the writing of this volume in speech: (1) to secure a comprehensive volume that would include all the material that might be considered of primary importance by any teacher or student interested in studying the foundation principles of human speech; (2) to secure a scholar and teacher who could write with accuracy and authority for the preparation of each chapter; (3) to secure a completed book that would represent the best thought, the best scholarship, the best experience, the best standards—a book of national background. This introduction plus the names of the authors is all that is needed to present the book to you. I might add that although the book has been written by five men and edited by a sixth it, in no sense, represents a compilation of independent essays. Rather, it is a unified treatment of the fundamental elements in the study of speech. It is a complete and authoritative contribution to the field of modern speech education.

LANGUAGE HABITS IN HUMAN AFFAIRS. By Irving J. Lee. N. Y.: Harper and Brothers, 1941; pp. 278; \$1.25.

This is the most thought-provoking, stimulating, fascinating, even exciting book I have read during the last year. It is new, unique. I agree thoroughly with Count Alfred Korzybski who, in his foreword, says, "it is a most needed book in these troubled years." I would add that it is not only a contribution to the times but it is timeless as well. The only complete and authoritative work in the field of General Semantics is Korzybski's SCIENCE AND SANITY. His student, Irving Lee, presents much of the same subject-matter for laymen. Briefly, author Lee seeks to show how to make talk jibe with facts, choose words discriminatingly, avoid ambiguous and confusing words, detect the lying words of propagandists, deal with generalized prejudices, attack sources of misunderstanding distinguish statements of facts from opinions. He reveals the mechanisms of faulty diagnosis, accounts for the rise of cynicism and dogmatism, and sets forth the conditions necessary for accuracy and reliability. I shall have use for this book with groups of students in argument, debate and discussion on the campus and with my adult classes. When our debaters or our adult students run "head-on" into a collision and would rather fight their way out than think their way out, Lee presents the solution.

ORAL INTERPRETATION OF LITERATURE. By Mary Margaret Robb. N. Y.; The H. W. Wilson Company, 1941; pp. 242; \$2.75.

This reference work is an historical study of the methods used in teaching speech, especially the art of oral interpretation. It describes the methods of the more important teachers from 1750 to the present. Miss Robb concludes that: (1) oral interpretation has had a continuous history as a part of the training of American students; (2) the background of the times has influenced the curriculum and has changed the form and the methods used; (3) there has been a gradual evolution of methods which can be traced through the four distinct periods which represent the organization of this book. Several pages of charts on gesture, posture, voice, etc throughout the book and a speech bibliography at the close are useful. This reference work is a valuable segment of what will ultimately develop into a comprehensive history of speech instruction.

EASTERN PUBLIC SPEAKING CONFERENCE: 1940. (Papers and addresses delivered at the 31st annual meeting, Washington, D. C. Edited by W. Hayes Yeager. N. Y.: The H. W. Wilson Company, 1940; pp. 449.

This collection of speeches on a wide variety of speech problems provides for teachers of speech a comprehensive survey of their subject. It provides for school administrators an excellent opportunity to evaluate the work of our profession. Eighteen chapters with a total of sixty addresses are arranged under the various speech headings. This is the most complete survey of current thinking on speech problems I have seen in one volume. What has been done to preserve the contributions of the members appearing on the program of the Eastern Public Speaking Conference in 1940, I hope, will be done at intervals for other of our regional associations.

SPEECH INDEX. (An index to 64 collections of world famous orations and speeches for various occasions). Comp. by R. B. Sutton. N. Y.; The H. W. Wilson Company, 1935; pp. 272; \$3.00.

Multitudinous requests from students and laymen on how and where to find speech models lead me to mention SPEECH INDEX which has not been reviewed in these pages. I have used SPEECH INDEX scores of times since its publication in 1935. I have also referred hundreds of students to it. Most of the 64 volumes covered are indexed in their entirety, but some, such as books on public speaking, are indexed only for complete speeches or models of types of speeches. The material is arranged in dictionary form with entries by author, subject, and type of speech. For the student, teacher, business or professional man, or the club woman desiring help in making speeches, especially examples

that might be used as models, this is the volume that will provide quick and easy direction to the best. On the whole, I think *SPEECH INDEX* includes volumes that would be available in an average-size school or town library.

*A PRIMER OF ACTING.* By C. Lowell Lees. N. Y.; Prentice-Hall, Inc.; 1940; pp. 188; \$1.50.

This elementary text considers only the basic principles of acting and these principles are presented from the concept of acting as a fine art. The book is divided into two parts: (1) Observation and Analysis; (2) Practice and Preparation. Abundant practical exercises are included in each chapter in part two. The objective sought by author Lees seems well stated by Professor Frank M. Rarig in his foreword: "This *PRIMER OF ACTING* is based on the assumption that acting on the stage is to be learned by the conscious study of the principles of the art and by the persistent application of these principles in experimental practice."

*CITADEL CADETS.* (The Journal of Cadet Tom Law). By John A. Law. P C Press: Clinton, S. C.; 1941; pp. 346; \$3.00.

This story of Cadet Tom Law, a student at The Citadel from 1856 to 1859, is the story of college life of the time against the background of historic Charleston and the role of the South in our national life. For the teachers of speech there are many interesting references to chapel talks, sermons, lectures, reports, the eloquence of Thornwell and Girardeau, and the powerful persuasion of the southern press, pulpit, and political platform. There may be speech teachers in our southland who will want to read this volume in various speech researches; many others will want to read it at some time for pleasure and enjoyment.

## NEWS AND NOTES

LOUISE SAWYER

North Carolina State College, Raleigh, sponsored the Fifth Annual North Carolina Legislative Assembly at the State Capitol in October. Two hundred delegates from seventeen colleges attended the assembly.

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North Carolina State College debaters participated in the second Annual Direct Clash Debate tournament sponsored by the University of Toledo, Ohio. Over one hundred and twenty debaters from nineteen colleges in Ohio, Michigan, Indiana, and North Carolina participated an increase of thirty per cent over 1940.

\* \* \* \* \*

T. Earle Johnson's article "Disorders of Speech" was published in the November issue of the Southern Medical Journal. A reprint of this article may be secured by writing to Dr. Johnson.

\* \* \* \* \*

The Blackfriars, the south's oldest and largest college dramatic organization was organized 35 years ago, and has served the college and community continuously since that time. The Blackfriars' season will close on April 23 with Shakespeare's "The Taming of the Shrew" the same play with which the group began. Almost the entire cast of 35 years ago are still living and will be in attendance at the April 23 production. Blackfriars are directed by Dr. Lester Raines of the University of Alabama's Speech department.

\* \* \* \* \*

To encourage the growing interest in Direct Clash debating, Sectional championships will be awarded at the following tournaments:

1. The Second Annual Mid-West Direct Clash Debate tournament sponsored by the University of Toledo, Toledo, Ohio, December 5-6, 1941. Mr. Jack Bremer, Student Director.

2. The Appalachian Mountain tournament at Appalachian State Teachers College, Boone, North Carolina, early in February, 1942. Dean J. D. Rankin, Director.

3. A non-decision tournament at Central College, Fayette, Missouri, February 4, 1942, preparatory to establishing a decision sectional tournament in 1943. Professor John Randolph, Director.

4. The tournament sponsored by Linfield College, McMinnville, Oregon, February 19-21, 1942. Professor R. D. Mahaffey, Director.

5. The Savage Forensic tournament at Southeastern State College, Durant, Oklahoma, February 26-28, 1942. Professor T. A. Houston, Director.

6. The Volunteer tournament at Union University, Jackson, Tennessee, March 5-7, 1942. Professor C. H. Farnsworth, Director.

7. The Calhoun tournament at Clemson College, Clemson, South Carolina, March 5-7, 1942. Cadet O. A. May, Student Director.

Individual Sectional Ranking will be awarded to all debaters fulfilling

the ranking scale published October, 1940, in the *Quarterly Journal of Speech*. At the close of the 1941-42 season, certificates of national championship will be awarded to the senior college men's and women's teams and the junior college men's and women's teams having the best record in the sectional tournaments in team and individual ranking. Claim for national award should be submitted not later than April 1, 1942, to Professor Edwin H. Paget, North Carolina State College, Raleigh, North Carolina. The official rules for Direct Clash debate were published in the *Quarterly Journal of Speech*, October, 1940. Additional copies of the rules may be secured from Professor Paget. He will also welcome inquiries concerning the establishment of sectional tournaments for 1941-42 in sections of the country not yet covered.

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The Alabama Speech Institute sponsored by the Extension Division, the Department of Speech of the University, and the Alabama Speech Association, held a two day session at the University on November 14-15.

### PROGRAM

#### FRIDAY, NOVEMBER 14

Welcome—T. Earle Johnson

8:15 P. M. ..... Morgan Hall Auditorium  
The Blackfriars present "VILLAGE GREEN", comedy by Carl Allensworth.

Direction—Lester Raines

10:00 P. M. ..... Reception on Stage  
National Collegiate Players  
Tau Delta Tau

10:15-11:20

Perry Hubbard, Presiding

President, Tau Kappa Alpha

Specimen Debate on the High School Debate Question by the Varsity  
Debate Squad

Direction—William Ray

#### SATURDAY, NOVEMBER 15

Morgan Hall Auditorium—Florence Pass, Presiding.

9:00 A. M.—Radio Speaking Demonstration followed by discussion—Irving Linkow.

9:45 A. M.—Choral Speaking Demonstration and discussion—Helen Osband.

10:30 A. M.—Speech Correction Demonstration and discussion—T. Earle Johnson

11:00 A. M.—Plans for Better Speech Week. Informal Discussion as follows:  
Speech in Everyday Life—Rose B. Johnson

Social Adjustment Through Speech and Dramatics—Flora Roberts

Development of a Love for the Beautiful through Speech—Laura Suydam

Speech in Democracy—Leila Mae Smith

Speech for Economic Success—Evelyn Walker

12:30 Noon—Luncheon, North Dining Room, Tutwiler

H. C. Pannell, President, AEA

2:00-4:00 P. M.—Morgan Hall Auditorium

Informal Discussions and Committee Meetings

\* \* \* \* \*

With the 1941-42 session, Alabama College is inaugurating another state-wide educational feature . . . a Drama Festival designed to promote a co-operative program among the high schools of the state.

The Festival will be unique in Alabama. Its objective is not competition but co-operation. It is not a tournament; there will be no prizes or awards. The purpose of the Festival is to afford high schools an opportunity to develop a mutual support through an exchange of the best information and experience available in the State. Teachers as well as pupils may thus discover what others in Alabama are doing or can do in drama.

In order that the Festival may be the co-operative affair it is intended to be, the number of schools participating during any one year must be kept small. Hence, only one school in each congressional district will be chosen . . . invited . . . to send a teacher and a group of students to Montevallo as guests of Alabama College for a two day program of plays and conferences.

The selection of one school from each congressional district will not be made on the usual basis of a prize-winning production at some tournament. Invitations will be based on leadership, on a standard of excellence applied to the *entire dramatic work of the school during the entire preceding year*. An invitation will go to that school, regardless of size, which is adjudged to be doing the most significant work in *proportion to its facilities*. The high school selected for this honor will be determined *objectively* by vote of informed persons in the vicinity.

### PLAYS

Blackfriars, University of Alabama. Director, Lester Raines. "The Man Who Came to Dinner," Kaufman and Hart.

Tulane University. Director, Monroe Lippman. "Outward Bound," Sutton Kane (November); "Jim Dandy," William Saroyan (January); "Juno and the Peacock," Sean O'Casey (March); "Mr. and Mrs. North," Owen Davis (May).

Alabama College, Montevallo. Director, Dr. Walter H. Trumbauer. "You Never Can Tell," George Bernard Shaw (October); "Ladies in Retirement"; Two Plays by Edna St. Vincent Millay (November); "The Bourgeois Gentleman," Moliere, College Theater and the Dance Group (December); "Girls in Uniform," Christa Winsloe (March); "Fashion," Anna Cora Mowatt (April); "Squaring the Circle," Valentine Kataev (April); A comedy to be announced in May.

Four Arts Club, Murphy High School, Mobile, Alabama. Director, Louise K. Hamil. "Pride and Prejudice"; "Macbeth"; "Charlie's Aunt."

The Little Theater of Shreveport. Director, John Wray Young. "George Washington Slept Here."



## PLAY REVIEWS

WENONAH FAY BAUGHN

**A SWIFT KICK**, James F. Stone and Nathaniel Edward Reeid; 3 acts; Longmans, Green and Co.; copyright 1941; royalty \$25.00; 1 interior; 7 men, 7 women; High School no; College no.

A Director's Manuscript is sent with purchase of copies. The set is a living room, of the comfortable, practical sort. There is a piano on stage which is played by one member of the cast. During one act, the lights go off and back on again. The rest of the time, the lights are full up. Off stage are heard an airplane, an explosion, cars leaving and arriving, police and fire sirens, dog barking. A red glow of distant fire is seen through the windows. Several custard pies are thrown during the play. There is a great deal of action on stage, falling over furniture, wrecking furniture and drapes, spilling water and breaking vases.

**THUNDER ROCK**, Robert Ardley; 3 acts; Dramatists Play Service, Inc; copyright 1941; royalty \$25.00; 1 interior; 9 men, 3 women; High School\*, College\*\*\*.

The set is the interior of a light-house, a tall, circular room of which the audience sees a half section. The walls are of limestone. The top of the room disappears into shadows. A spiral stairway leads to the light-chamber above. Center back is a landing with a door leading to the second floor of the lighthouse. A door on first floor level leads outside and shows glimpses of Lake Michigan in the background. Three narrow, recessed windows are spaced along the stairway, with light showing in through these windows. If this set is not practical, a simpler one may be used; but it should be designed with great care not to sacrifice the effective background which may be had with set and lighting. The furnishings of the room are simple almost to meagerness. Sounds off stage are radio dance music, plane taking off, surf on the rocks, and rain. The lighting may be very impressive. During the action, sunset and shadows replace the light in the room. Rays and reflected shadows play across the stage as the door to the light-chamber above is opened. 'Sunrise is seen through the open door and the three windows on the stairs. Part of the costumes are modern, part from 1849.

**LOVE'S OLD SWEET SONG**, William Saroyan; 3 acts; Samuel French; copyright 1941; royalty \$25.00; 1 interior, 1 exterior; 20 men, 10 women; High Schools\*, College\*\*\*.

One character speaks broken English, another (according to directions) speaks Greek; but the lines are all given in English. The set for Acts I and III is just outside an old-fashioned house. On the right is the front of the house, with steps and a porch. There are a stone wall, gate, trellis, flowers, trees, etc., for a lawn and garden. Act II is a living room, typical of the parlors of almost all peoples of the Near East in America. In the second act, a fire inside the house is seen and heard. Costumes present no apparent difficulties.

**EVER SINCE EVE**, Florence Ryerson and Colin Clements; 3 acts; Samuel French; copyright 1941; royalty \$25.00; 1 interior; 10 men, 5 women; High School \*\*\* College no.

The set is a pleasant room, combination den and office of a high school editor. Center back, a wide Dutch door opens onto the garden. Casement windows right and left of the door are half hidden by frost and snow. Lights are full up on stage throughout. Outside, they indicate daylight and darkness, changes coming between acts. Sounds include a jalopy arriving and departing and a dance band, off stage. The clothes are modern.

**PROMOTE THE GENERAL WELFARE**, Anne Coulter Martens; 1 act; Dramatic Publishing Co.; copyright 1941; no royalty; 1 interior; 3 men, 3 women; High School \*\* College\*

The set is a comfortable living room; through a window left center may be seen the front steps of a college building. The lights are full up throughout the play. Costumes are modern college clothes. There are no apparent production problems.

**THE THREE ROYAL R'S**, Mary Thurman Pyle; 1 act; Dramatists Play Service, Inc.; copyright 1941; no royalty; 1 interior; 5 men, 1 woman, 8 children (4 boys and 4 girls—with more added if desired); High School\*\*\*\* (also excellent for lower grades), College\*

Another of the America in Action series. The play takes place in a "field school" in Virginia about the middle of the eighteenth century. If a realistic setting is used, the walls should be chinked-in boards, but a curtain background will be sufficient. A door up center goes outside. Small paned windows are up left and up right. The furniture includes benches made of unfinished boards, large plain table, and chair. The lights are for morning throughout the play. The costumes are for the mid-eighteenth century. One of the characters is a negro man servant.

**COMMON SENSE**, Ridgely Torrence; 1 act; Dramatists Play Service, Inc.; copyright 1941; no royalty; 1 interior; 5 men, 1 woman; High School\*\*\*\*, College \*\*.

One of the "America in Action" series, one-act plays for young people dealing with freedom and democracy. The play takes place in 1776. The place is a book store, a large room lighted with candles. In the room are fireplace, wooden seats, and other furniture of the style of that period. Bookcases cover all available wall space. A map of the thirteen colonies hangs on the wall. Outside, it is storming. Costumes are of the Revolutionary period. Some civilian and some military uniforms.

**IT WAS A LOVELY MEETING**, Sophie Kerr; 1 act; Samuel French; copyright 1941; royalty \$5.00; 1 interior; 9 women; High School \*\*\*, College \*\*\*.

There are no apparent problems of production. The set is any comfortable living room; lights, full up for morning. The costumes are modern street clothes. For the girls' school or the school where men actors are few this should be a possibility.

**A CINDERELLA KITCHEN**, Laura Meredith; 1 act; Samuel French; copyright 1941; no royalty with purchase of copies; 1 interior; 5 women; High School\*\*\* College\*

The play takes place in a big New England kitchen that is also used for a living room. There is a practical window up left of center. The time is early

evening; so during the play kerosene lamps are lighted on stage. Lightning is seen through the window, and rain and thunder are heard. The costumes of the play are modern day-time clothes and evening dress.

GEORGE WASHINGTON SLEPT HERE, Moss Hart and George Kaufman; 3 acts; Dramatists Play Service, Inc.; copyright 1941; royalty \$50.00; 1 interior; 9 men, 8 women; High School no, College\*\*

The play takes place in the living room of an abandoned farm house. In the first act, the room is in a very dilapidated condition but is completely reconditioned for Acts II and III. It is suggested that the set for the last two acts be built and that wall board painted to suggest the dilapidation be tacked over the set proper for the first act. The action in the third act calls for one flat's being ruined by having garbage thrown all over it. Two practical windows, that can be smashed, and a door open outside in the back wall. It is necessary to have smoke fill the room from the fireplace. Sounds include thunder, cars arriving and leaving, well drill, rain leaking through the roof, crash of a tree falling, and a lawn mower in action. The first act begins with lights full up. These are dimmed out by increasing cloudiness, marked by flashes of lightning, until the stage is in almost complete darkness. Act Two is late afternoon, cloudy, with the sun breaking through. Act Three ,morning, ends with another terrific thunder storm. The costumes are all modern.

THE HAUNTED THEATRE, John Randall; 1 act; Samuel French; copyright 1941; 1 interior; royalty \$5.00; 4 men, 3 women; High School\*\* College\*\*

The scene is a bare, rather shabby theatre dressing room. At the back is a door into a closet the right wall of which needs to slide back. If this were not possible, the play can be presented without the sliding door. One of the characters is a colored maid. The costumes are modern. There are no apparent production problems.

THE KINK IN THE MALE ANIMAL, Mae Howley Barry; 1 act; Dramatic Publishing Co.; copyright 1941; no royalty; 1 interior; 5 women; High School\* College\*

The play takes place in the blouse section of a large department store. "No attempt at detailed realism necessary". A set may be used, or display counters, stools, etc., placed against a "cyc" will answer. The lighting is for morning. Costumes are modern daytime dresses. There are no apparent production problems.

THE THREE SISTERS, Anton Chekhov, translated by Stark Young; 4 acts; Samuel French; copyright 1941; royalty \$25.00; 2 interiors, 1 exterior; 9 men, 5 women; High School, no, College\*\*

The set for Acts I and II is a spacious drawing room with a dining room where some action takes place, visible beyond. Act III is a bedroom; and Act IV is an old garden, with a terrace on one side and a river and strip of woods seen through the trees on the other. Lights indicate moon light or evening with the stage lighted by candles. A glow of a fire is seen through the window. Off stage are heard a violin, accordin, and a harp, a fire siren, and a band. There is a piano on stage which is used in the action. Among the costumes are many uniforms of the Russian army. The women's clothes are street and house dresses.



